

## THE SINGERS

(IN MEMORIAM—ARTHUR SULLIVAN)

FOUR-PART SONG

THE WORDS WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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*dolce.*  
SOPRANO. *p* God sent his sing-ers up-on earth . . With songs of sad-ness and of

*dolce.*  
ALTO. *p* God sent his sing-ers up-on earth . . With songs of sad-ness and of

*dolce.*  
TENOR. *p* God sent his sing-ers up-on earth . . With songs of sad-ness and of

*dolce.*  
BASS. *p* God sent his sing-ers up-on earth . . With songs of sad-ness and of

*p dolce.*

The first system of the musical score for 'The Singers' features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'dolce' and the dynamics are 'p' (piano). The lyrics for all parts are: 'God sent his sing-ers up-on earth . . With songs of sad-ness and of'. The piano part begins with a treble and bass clef, marked 'p dolce'.

*mf* mirth, . . That they might touch the hearts . . of men, And

*mf* mirth, . . That they might touch the hearts . . of men, And

*mf* mirth, . . That they might touch . . the hearts . . of men, . . And

*mf* mirth, . . That they might touch . . the hearts . . of

The second system of the musical score continues the four-part vocal setting. The dynamics are marked 'mf' (mezzo-forte) for the vocal parts and 'p' (piano) for the piano accompaniment. The lyrics are: 'mirth, . . That they might touch the hearts . . of men, And'. The piano part continues with a treble and bass clef, marked 'mf'.

*Animato.*

bring them back to heaven, . . to heaven a - gain. The first, a youth, . .

bring them back to heaven, to heaven a - gain. The

bring them back to heaven, . . to heaven a - gain. The first, a youth, . .

men, And bring them back to heaven a - gain. The

*Animato. ♩ = 80.*

. . . with soul of fire, . . . Held . . in his hand . .

first, a youth, with soul of fire, Held . . in his hand . .

. . . with soul of fire, . . . Held . . in his hand . .

first, a youth, with soul of fire, Held . . in his hand . .

. . a gold - en lyre; . . . Through groves he wan-dered, and by  
 . . a gold - en lyre; . . . Through groves . . he wan-dered, and by  
 . . a gold - en lyre; . . . Through groves he wan-dered, and by  
 . . a gold - en lyre, a gold - en lyre; Through groves he wan-dered, and by

streams, Playing the mu - sic of . . our dreams, play-ing the mu - sic of our dreams. The  
 streams, Playing the mu - sic of our dreams, play-ing the mu - sic of our dreams. The  
 streams, Playing the mu - sic of our dreams, play-ing the mu - sic of our dreams. The  
 streams, Playing the mu - sic of our dreams, play-ing the mu - sic of our dreams. The

*Più animato, marcato.*

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

*Più animato, marcato.* ♩ = 88.

stirred with ac - cents deep and loud The hearts, the hearts . . of . .

stirred with ac - cents deep and loud The hearts, . . the hearts . . of

stirred with ac - cents deep and loud The hearts, . . the hearts of all, of . .

stirred with ac - cents deep and loud The hearts, the hearts . . of

*cres. poco stringendo. mf*

all the list - 'ning crowd, of all the list - - 'ning crowd. . .

*cres. poco stringendo. mf*

all the list - 'ning crowd, of all the list - - 'ning crowd. . .

*cres. poco stringendo. mf*

all the list - 'ning crowd, . . of all the list - 'ning crowd. . .

*cres. poco stringendo. mf*

all the list - 'ning crowd, of all the list - 'ning crowd. . . A

*cres. poco stringendo. mf*

*f*

*p*

*Molto meno mosso.*

*p*

*allargando. mf*

A grey old man, the third and last, Sang ..

*allargando. mf*

*p*

A grey old man, the third and last, Sang in cath -

*mf allargando.*

A grey old man, the third and last, Sang in cath-e - drals

*mf allargando.*

*p*

grey old man, the third and last, the third . . . and last, Sang in cath -

*Molto meno mosso. ♩ = 69.*

*p*

*mf allargando.*

... in cath-e - drals dim and vast, sang ... in cath-e - drals dim and vast,  
 - e - drals dim ... and vast, sang ... in cath-e - drals dim and vast,  
 dim and vast, dim and vast, sang, sang in cath-e - drals dim and vast, While ...  
 - e - drals dim and vast, and vast, sang in cath-e - drals dim and vast, While ...

While the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its  
 While the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its  
 ... the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its  
 ... the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its

*Allargandosi.* *Tempo lmo.* *p*

mouths . . of gold. . . For those who heard the sing-ers

mouths of gold. . . For those who heard the sing-ers

*dolce.* *mf*

mouths . . of gold. . . For those who heard the sing-ers

mouths . . of gold. . . For those who heard the sing-ers

*Allargandosi.* *Tempo lmo.* *f* *p* *mf* *p*

*mf* *poco accel.*

three, Dis-pu- ted which the best, the best might be,

*mf* *poco accel.*

three, Dis- pu- ted which the best . . might be, dis -

*mf* *poco accel.*

three, Dis- pu- ted which the best . . might be, dis - pu - ted which, dis -

*mf* *f* *poco accel.*

three, Dis - pu- ted which the best . . might be, dis - pu - ted which the best might

*poco accel.*

dis - pu - ted which the best might be ; For still their mu - sic seemed to

- pu - ted which the best, the best might be ; For still their mu - sic seemed to

- pu - ted which the best, the best might be ; For still their mu - sic seemed to

be, dis - pu - ted which the best might be ; For still their mu - sic seemed to

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .



*Solenne.* *molto rit.*

But the great Mas - ter said, . . "I see no best in kind, but in de -

But the great Mas - ter said, . . "I see no best in kind, but in de -

But the great Mas - ter said, . . "I see no best in kind, but in de -

But the great Mas - ter said, . . "I see no best in kind, but in de -

*Solenne.*  $\text{♩} = 63.$  *molto rit.*

*p* *mf*

*a tempo.* *dolce.* *p* *mf*

- gree ; To charm, to

- gree ; To charm, to

- gree ; *p* *espress.* *dolce.* *p* *mf*

- gree ; I gave . . a va - rious gift to each, . . To charin, to

- gree ; *dolce.* *p* *mf*

To charm, to

*a tempo.* *p* *mf*

*stringendo.* *a tempo.* *declamato.*

strengthen, and to teach. "These are the three great

*declamato.*

strengthen, and to teach. "These are the three great chords of might, these are the three great

*mf*

strengthen, and to teach. "These are the three great chords of might, these are the three great

strengthen, and to teach. "These are the three great

*stringendo.* *a tempo.* *declamato.*

*f* *mf* *f*

*Tempo 1mo.*

chords . . of might, And he whose ear is tuned a - right, and

*ff* *mf*

chords . . of might, And he . . whose ear is tuned a - right,

*ff* *mf* *p espress.*

chords . . of might, And he . . whose ear is tuned a - right, and he . .

*ff* *mf*

chords . . of might, And he whose ear is tuned a - right,

*Tempo 1mo. ♩ = 69.*

*ff* *mf* *p espress.*

*dolce.* *pp dolce. Tranquillo.*

he . . whose ear is tuned a - right . . Will hear . . no dis - cord, will

*espress. dolce.* *pp dolce.*

and he whose ear is tuned a - right . . Will hear . . no dis - cord, will

*dolce.* *pp dolce.*

. . and he whose ear is tuned a - right . . Will hear . . no dis - cord, will

*p espress. dolce.* *pp dolce.*

and he whose ear is tuned a - right . . Will hear no dis - cord, will

*Tranquillo.* *dolce. pp*

*mf dolce.*

hear . . no dis - cord in the three, But the most per - fect har - mo -

*mf dolce.*

hear no dis - cord in the three, But the most per - fect har - mo -

*mf dolce.*

hear . . no dis - cord in the three, But the most per - fect har - mo -

*mf dolce.*

hear . . no dis - cord in the three, But the most per - fect har - mo -

*p*

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "ny, . . . but the most per - fect har - mo - ny, . . . per - fect har - mo -". The piano part includes markings for *p espress.* and *espress. tranquillo.*

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "ny, but the most per - fect har - mo - ny." . . . ny, the most per - fect, per - fect har - mo - ny." . . . ny, the most per - fect, per - fect har - mo - ny." . . . ny, the most per - fect, per - fect har - mo - ny." . . .". The piano part includes markings for *molto rit.*, *p doloiss.*, *pp*, *dolce.*, and *molto rit.*

\* N.B.—The second Alto more prominent than the other accompanying voices.

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